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THE DECORATOR AND FURNISHER.

MESSRS. JOHN J. DE ZOUCHE & CO.

ORIGINAL DESIGNS FOR CHAIRS.

BY A CASUAL CONTRIBUTOR.

THE spirit of Angelica Kauffman is abroad among the craftsmen of to-day, particularly exemplified by the work of Emile Galle, of Nancy, France. Messrs. John J. DeZouche & Co., of 1517 Chestnut Street, Philadelphia, have in their beautiful showrooms, exhibited some exquisite specimens of wood inlaying. There are tables, chairs, cabinets, etc., each one a beautiful picture, done in woods which run through the whole scale of color, and give proof of every gradation of texture. And, like the pictures done in oil or water-color, each one bears the maker's name in the corner. To particularize: A card-table of unique shape has a design of fleur-de-lis done broadly and most artistically on the top; others bear floral designs, in groups or detached blossoms. A wood-box shows an old woman warming her trembling fingers over a brasier, the smoke of which is artfully contrived from a maple knot, the curls and twists which ascend upward like clouds of blue vapor. A comfortable looking tabby gives the finishing touch to a delightful scene of rustic domesticity. Even those who have no intention of purchasing should take an opportunity of seeing these things if only for the art education which they afford. For years the artistic treatment of wood has fallen behindhand: upholsterers and decorators hid it by every known device, and we lost even the ability to appreciate fine woodwork. The renaissance of wood-carving and honest woodwork is upon us. Manufacturers and dealers are beginning to understand that there is great beauty in our native woods, and they are being employed in the manufacture of furniture without shame. Nothing can be more artistically beautiful than the sets of bird's-eye and curly maple shown by this firm, who are renowned for their original designs. A chair which could not escape the eye of a purchaser, who wished for comfort as well as stability, is made of oak, and modeled on the lines of the well-known Morris chair. The back is adjustable by means of a brass rod and notches in the rear extension of the arms, so that the occupant may recline at any angle without trouble. The old armor, bric-a-brac, and artistic furniture make these showrooms more like a studio than an ordinary place of business.

A cordial set, very suitable for bachelor's apartments, is shown by J. J. DeZouche, of Philadelphia. It consists of a tressel supporting a heavy oaken, steel-banded barrel. A spring is hidden in the bung which, when pressed, lets down the head of the barrel and discloses to view a demijohn and glasses hidden securely in the gloomy recesses. It is a very ingenious contrivance and rather ornamental, for the tressel is a good specimen of carving.

A bamboo rack, that may be bought for a dollar, is a very convenient thing for holding newspapers and magazines. It may be painted a brilliant scarlet, or a deep yellow with the enamel paints that are now so much in vogue. The joints of the bamboo may be touched up with gilding, which yields a fine effect.

THE nine original designs for chairs on page — are by the same artist who contributed a similar page of chair designs in our April issue. No. 1 is a type of chair one easily associates with our Colonial period. Its quaint, simple lines and rush seat, make it appropriate only for a modestly furnished room. It would look nicely in mahogany, or painted white with a touch or stripe of gold here and there to enliven it. Nos. 8 and 9 are closely related, with variations in the lines, especially in No. 9, which is intended for a corner chair.

No. 2 is constructed much on the lines that prevailed in France at the beginning of the century when the forms and details of classic Greece were used in abundance in all the arts. It should be in mahogany, and placed in the drawing-room.

Nos. 3 and 6 at first glance give the impression of office chairs, but they possess a merit that certainly entitles them to more pretentious recognition, and clearly give them a position in a study or library. A loose cushion for the seat would relieve either chair of a too woody effect and add to the comfort of the sitter. Oak or mahogany, finished dark, would be appropriate woods in the construction of these chairs.

No. 4 is an Adam's chair for the drawing or reception-room, in mahogany or gold, and covered with a small figured silk or satin.

A hall chair is the subject of sketch No. 5, which is characteristically English, possessing Jacobean features. Dark oak is the most acceptable wood for this chair. The severely constructive lines, tall, straight uncompromising back and flat, wood seat, make it

more an object of curious interest than of ease and comfort for which chairs are usually supposed to be built.

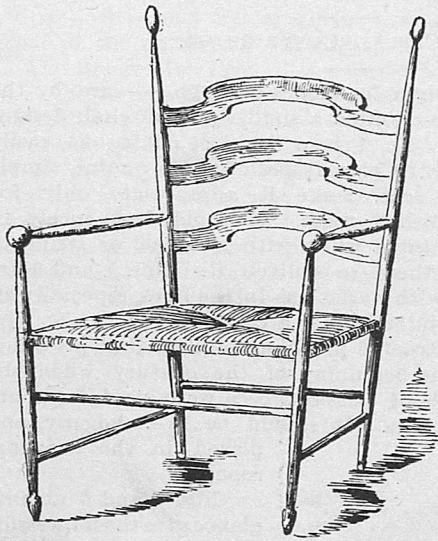
No. 7 is in the Louis XV style, in mahogany or rosewood, a trifle anglicized, and is decidedly fitted for a drawing-room.

Now that the epoch of sad greens, dirty yellows, and wine colored reds, has given place to brighter and more joyous tints in decoration, why not return boldly to nature herself for motives? If the reports of work done by young lady amateurs are to be credited, we think professionals can learn a lesson from their labors. It has become quite the fashion for young ladies gifted with an accomplishment for painting to decorate their chambers with the work of the brush. This

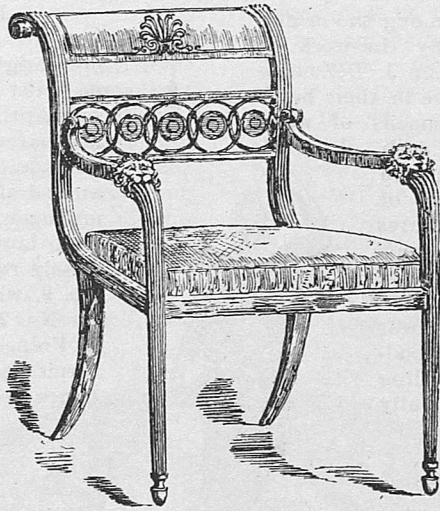
is no flat and tame conventional work. It is the direct suggestion of nature herself. Hand painted friezes are very effective, no less than three of these having been seen by the writer in different homes where the mistresses were accustomed to the use of the brush. The prettiest of the three consisted of apple blossoms against a pale, fleecy, blue and white ground. Another showed yellow daffodils painted on sage green cartridge paper.



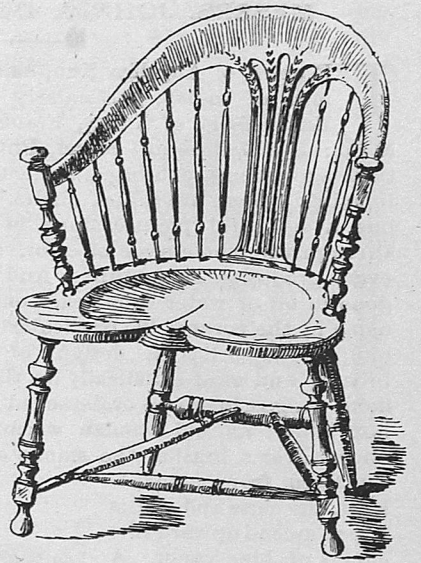
FIG. 4.—EWER OF SILVER-GILT AND MOTHER-OF-PEARL.—SEVENTEENTH CENTURY.



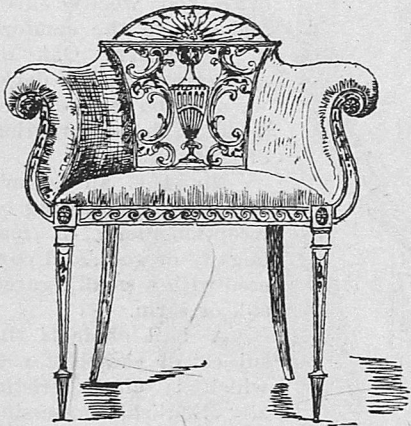
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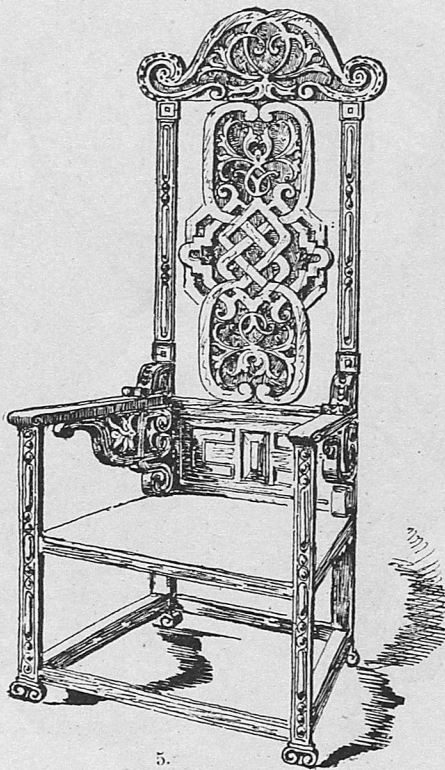
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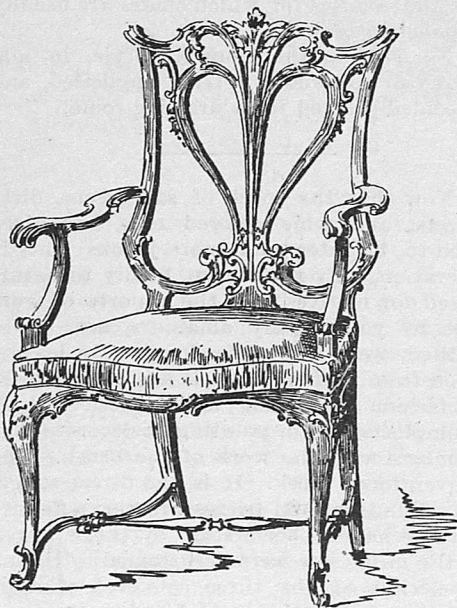
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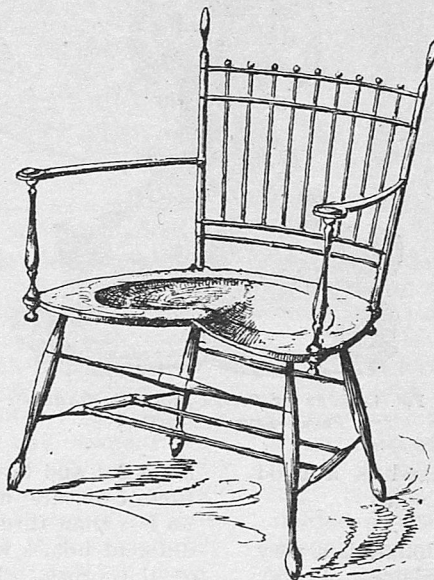
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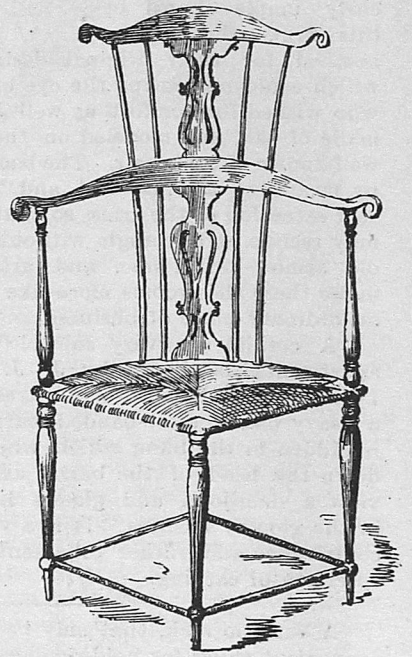
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